# Amusing Burlesques of the Player Folk at Anderson's

Real Talent Compared to That of Max Beerbohm in Linoleum Cuts Depicting the Oddities of Feature in Leading Stage Stars.

By HENRY McBRIDE.

MONG the American caricaturists Alfred Frueh is a star and that his fame is not more extended than it is is due rather to the conditions of the time rather than to any lack of talent. His talent is real enough and the New Yorker is to be pitted who cannot abstract pleasure from the series of linoleum cuts affectionately burlesquing our est actors and actresses, and now to be seen at the Anderson Galleries.

Whether they will make a wider appeal I am not so sure. Whether he English and the French and the Germans will respond to them as do is a question. The nations abroad do not know our George M. Cohan and I am not sure that they will be deeply interested in Mr. Frueh's delightful and clever summary of him, for "summary of him" is what Mr. Frueh's caricature is. To enjoy this drawing fully, it seems to me, one must first know Mr. Cohan. That is the only adverse criticism that may be made of it, yet it is after all a severe one. To be a great feat of caricature it would have to possess qualities that would enchain the attention even of the Chinese. Mr. Chaplin has demonstrated anew in the films that there is a worldwide response to humor and that it is the human touch that is understood in all languages.

A little more reach is the thing Mr. Frueh must aspire to. People in this country who know little or nothing of French politics nevertheless value and stick up on their walls the caricatures of Daumier and Gavarni. To come to one who is in more direct line with Mr. Frueh it must be admitted that Max Beerbohm finds it easy to step over any State frontier.

#### Reerbohm and Frueh Compared.

Now with the pen or brush I do not believe Max Beerbohm is any cleverer than Mr. Frueh. He is not above allowing his drawings to have a literary interest, and though a literary interest in art is supposed to be taboo, yet all the "best people" roar over Max's performances and guard them fealously for future pleasures. To possess a Max Beerbohm is considered smart. It is not yet considered smart to possess an Alfred Frueh, but I don't see why such a consummation cannot be wished-'wished" being used in the sense of "willed"-and the will in the case to be supplied by Mr. Frueh.

The opinion is widely held-George Meredith is among those who preached, it—that the comic spirit is a fruit that ripens only in old

countries or in finished states of society. Youthful wit is apt to be
aerobatic and raw. An immense
amount of experience is necessary
for good satire, and by the same
token there must be very finished
characters about to expend it upon.

Baudelaire held that bearable satire
had an essential substratum of sympathy with the victim—and that in itself is an idea that only the experienced may grasp. Certainly some
people feel a laugh more than a blow,
and the capacity to stand satire is a

and the capacity to stand satire is a proof of civilization. That we have not reached it yet explains the scarcity of good caricaturists in our midst.

#### Where Mr. Fruch Shines.

Mr. Frueh shines somewhat in the his friend, Mr. Massaquer of Cuba, whose caricatures are also shown. Mr. Massaquer's method is simply to exaggerate one feature of his subject. If ex-President Wilson and King Alfonso have large chins, then make them all chin, says he. The procedure lends to hardness and the results are often very unkind.

Mr. Frueh much more often laughs at a thing because he loves it. His burlesque of Mrs. Fiske, wholesale as there is no likelihood that the lady will be offended. Besides, Mrs. Fiske is in-tensely civilized and loves caricatures. I not heard her laugh gleefully at Charley Towne's imitations of the famous Fiske staccato? Miss Barryore cause for perturbation over Mr. Frueh's reports of them than Mrs. l'iske has. Miss Marlowe particularly. she appears to have been through the acid test. But it cannot have been the artist's intention to resolve her into a sort of Cheshire Cat. It must have en one of his off days. The Misses Barrymore and Marlowe, as actresses, not relish the idea that there is mything that Mrs. Fiske may tell them, but surely as women of the world they must see that hers is the only correct attitude to take toward

### Water Colors From **Boston Shown Here**

London of Ambassador and Signalized by Luncheon to New German Chancellor.

\*\*Section During Envoy's Absence\*\*

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# ART NEWS AND REVIEWS-ALFRED FRUEH'S AMERICAN CARICATURES



MRS FISKE BY FRUEH COURTESY OF THE ANDERSON GALLERIES

At the Artists Cooperative Society the following are exhibiting: Jonas Lie, Charles H. Ebert, Ernest D. Roth, A. Sheldon Pannoyer, Truman E. Fassett and Robert P. Baker. Mr. Lie shows some of his original studies for his Panama paintings and some of the brilliant marines for which he has a name: Mr. Ebert and Mr. Roth send agreeable landscapes and Mr. Fassett contributes his latest figure painting, "Not the Type—An Actor's Tragedy."

Corot. Others exhibiting at the same time are Hayley Lever, Walter Farndon, W. R. Leigh, Bruce Crane and Glenn Newell.

Peale Exhibition

For Philadelphia

With the close of the annual exhibition of water colors and minatures the galleries of the Pennsylvania Academy

With the close of the annual exhibi-tion of water colors and minatures the galleries of the Pennsylvania Academy of the Fine Aris are once more given over to the permanent collections, which include the most splendid examples of the portrait work of the leading Amer-tean artists of the circhenth and place. Harold L. Phelan, who is exhibiting in the Babcock Galleries, is a pupil of the Fine Arts are once more given of the Fine Arts are once more given of the Babcock Galleries, is a pupil of the Art Students League and later of H. W. Ranger. He shows traces of his work with Mr. Ranger and some of his landscapes might be mistaken easily enough for the work of his teacher. They are distinctly of the Barbizon school, and even the Connecticut subjects look astonishingly like the motifs one finds in the British school of the eighteenth century, from which they largely derived their artistic inspiration and technique through Benjamin West, the father of them all.

The academy is very rich in famous examples of West's historie work and in the matter of the older portraiture there is now added to the collection a striking example of John Neagle's work in the shape of a portrait of Thomas Birch, his contemporary, the well known marine painter, whose views of Philadelphia are the standardized interpretation of the city of a hundred years ago. The Birch portrait goes in the gallery of tion of the city of a hundred years ago.
The Birch portrait goes in the gallery of
"portraits of artists" by their contemporaries, which collection is rapidly becoming one of the most interesting in
the academy. In addition coming one of the most interesting in the academy. In addition to the Neagle painting, the academy is fortunate in adding to its general collection a very rich study of Robert Gilmore, a distin-guished Baltimorenn, by John Wesley Jarvis, who with Sully and Neagle rep-resents the earlier tradition of the American school, but brought down al-

For Philadelphia

most to our own times.

The most cordial interest is being taken in Philadelphia and elsewhere in the proposed Peale exhibition, which will be held in the galleries from April 11 to May 9. The success of the Sully exhibition last year led the scademy to plan a complete roundup of the portrait works of Charles Willson Peale, his brother James Peale, and his son. Rembrandt Peale, and the request that was made last spring that owners of portraits by the Peale, should get in touch traits by the Peales should get in touch with the academy has met with very flattering response, not only from owners of Peale cfinvases in Philadelphia but all over the country.

Charles Willson Peale, himself, easily

Charles Willson Peale, himself, easily one of the most distinguished American artists, who played a very important part in developing American art, a founder of the academy and active in all cultural lines and in many ways a genius, was the only conspicuous portrait painter of his time who actually know Washington in the field, painted him at Valley Forge and handed on the Washington tradition to his son, Rem-

which will reveal American art in a way that has not been done anywhere in the country in years. The academy both in the Sully exhibition and in the coming Peale exhibition and in its additions which it is making to its portrait galleries has quite anticipated the craze over Americana which is leading collectors all over America to leave no stone unturned to secure characteristic examples of the works of men whose familiar ples of the works of men whose familiar output is one of the greatest resources of the academy.

benefit of the Association for Improving the Condition of the Poor. An admission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged The committee is as follows: Instead mission of 50 cents will be charged mission of 50 cents will be cha

# Societe Anonyme's

# Notes and Activities

ce Anonyme's

Opening Exhibition

Sir Joseph Duveen has bought three water colors by Bakst from the exhibition of his works at the galleries of M. Knoedler & Co. and presented them to the Metropolitan Museum of Art.

Societe Anonyme's
Opening Exhibition
The govern of all pure abodies to the modern early the society of the protection of the works at the galleries of M. Roeller's Account the Metropolitan Museum of Art.

Mise Eath Delh, who was one of ploneer women bookbinders of this bits of recent swife by Jacobs to the Metropolitan Museum of Art.

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the will be the more delightful reason.

The description of the Raeburn of Sir Walter Scott, together in the Danish royal family including the Dowager Empress Dagmar, mother of the late Czar. It is interesting to note that Mme. de Gradowsky, who studied in Paris under Robert Fleury, and was later associated with Maissonier, was portrait painter and painted the portraits of many brench notables, among them of Sir Walter Scott, together all the chief exhibitions in Danish royal family including the Dowager Empress Dagmar, mother of Junimal painter, will arrive in New York just before Christmas to execute several important commissions for painting degs. Mr. Stretton's work is very later with the Danish royal family including the Dowager Empress Dagmar, mother of Junimal painter, will arrive in New York just before Christmas to execute several important commissions for painting degs. Mr. Stretton's work is very later the David Paris and painter, will arrive in New York just before Christmas to execute several important commissions for painting degs. Mr. Stretton's work is very later the David Paris and painter, will arrive in New York just before Christmas to execute several important commissions for painting degs. Mr. Stretton's work is very later the David Paris and painter, will arrive in New York just before Christmas to execute several important commissions for painting degs. Mr. Stretton's work is very later the David Paris and Pa

A special exhibition of the Raeburn portrait of Sir Walter Scott, together with Sir Walter's desk and other notables relies of Abbotsford, loaned by Mr. and Mrs. J. Horace Harding, will be held at the Knoedler Galleries from December 26 till January 9, for the delicacy of the miniaturist. Dendon and Paris.

eather work from the collection of M. J. Kilmartin are shown. The most important is a large painted leather screen of Dutch origin, showing the Chinese influence with coloring that has been delightfully mellowed by time. There are also some antique Venetian rainted leather panels. Mariam Moore Pringle is showing some modern decorative wall panels; there is jewelry by R. Weir and Chinese curtos and necklaces from the collection of Mrs. Charles H. Smith.

In Sir John Fraser's article in the

Under the name of Art Service Miss Levy conducts an office in New York where cooperative activities are carried on for the Metropolitan Museum of Art, the National Academy of Design, the School Art League and other societies. An important piece of work on hand at present is the organization of the exhibition of American art—fine, decorative and industrial—which is to be shown in Paris next spring at the invitation of Paris next spring at the invitation of the French Government and under the auspices of an honorary committee

the London and Paris.

To The New York Herald: I see breakers ahead. The plan of the New Central Gallery is very faulty after a closer scrutiny.

The whole affair does not benefit the artist members at all. Who would be foolish enough to give three paintings each year to the lay members, without receiving a guarantee that some works of the artist find a buyer?

The society stipulates a maximum price of \$500 for the painting. This means that only artists of fame can exhibit. Where does the unknown artist come in who has no painting worth \$500 to give, surely he must be considered as well. This smacks of favoritism. Again, the circular states that there will be invitations sent to special artists, who do not need a gift of a painting to the gallery. If that is so, then what is the use of being a member at all: Each artist does better to wait until he is invited. No, I will not be a member.

Furthermore, I notice that there will be a jury on selection. This is in accordance with the academy ruling. It is un-American. Let art be free. What is the use to have two academy galleries? One is quite sufficient. This gallery is to see every artist's work, not the selection of two or three blased, ignorant

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